

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

PHILANTHROPY
November/December 2012

CLEVELAND ART

JACK, JOSEPH, AND MORTON MANDEL ARMOR COURT



Dear Members,



The focus of the November/December issue of our magazine is always philanthropy, and we dedicate the middle section of the magazine to thanking those who have supported the museum's activity over the prior fiscal year. Two donor profiles—of the Collis and Mandel families—exemplify the kind of dedication and generosity that keep the museum great.

In the very center is a special section, *Transformation: The Campaign for the Cleveland Museum of Art*, marking the transition to the final phase of the capital campaign to complete the renovation and expansion project. Please read it and consider making your own special contribution to the Transformation.

On Sunday, October 28 we open the new atrium to the public with a festive open-house event involving neighborhoods from around the city, symbolically returning the museum to the people of Cleveland. I urge you to come to the museum that afternoon. The exhibition *Wari: Lords of the Ancient Andes* opens that same weekend. Exhibition curator Susan Bergh's article on pages 4–6 introduces the show.

And that's only the beginning. We'll inaugurate two new exhibition spaces: the Kelvin and Eleanor Smith Foundation Gallery (across the lobby from the larger hall where the *Wari* exhibition is staged) will play host to *William H. Johnson: An American Modern*, opening November 3; and the new Focus Gallery facing the atrium opens December 12 with *Picasso and the Mysteries of Life*, a focus exhibition on the great Blue Period painting *La Vie*. Meanwhile, the east wing glass box gallery has

also been transformed temporarily into a special exhibition room with the installation of Martin Creed's *Work No. 965: Half the air in a given space*. The air in question is contained within thousands of purple balloons. Articles about all three of these exhibitions appear in this issue as well.

December 12 is a momentous date not only because of the Picasso show, but because that is when the last portion of the 1916 building to be renovated reopens with an evening donor party. Louise Mackie and Jon Seydl offer short articles on textiles and Renaissance art, respectively, that will be on view in those galleries. (Stephen Fliegel wrote about the medieval collections in July/August.) Other exciting news is that the museum has agreed to host the solo rounds of the 2013 Cleveland International Piano Competition next summer. Anyone who has heard a piano in the renovated Gartner Auditorium knows that the hall is perfectly suited for this, and the prospect of hearing next year's best up-and-coming soloists in that setting is exciting indeed. See page 32 for more details.

Finally, I'm pleased to introduce MIX at CMA, a series of happy hour events on the first Friday of every month, each with a specific art theme. Be sure to set aside November 2 and December 7 to be part of this new offering.

David Franklin

The Sarah S. and Alexander M. Cutler Director

CLEVELAND ART

Cleveland Art: The Cleveland Museum of Art Members Magazine

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Questions? Comments?

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Ohio Arts Council
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PROGRAMS IN THE ARTS



ON VIEW

Martin Creed Through November 25, east wing glass box. The artist creates site-specific installations, in this case *Work No. 965: Half the air in a given space*, an environment of 11-inch-diameter purple balloons that temporarily transform the glass-walled gallery at the south end of the east wing. Says Creed, "The experience of looking at art is always a live one, because people are alive and always moving, the heart is beating."

DIY: Photographers & Books Through December 30, photography gallery. This exhibition is the first museum show to focus on the impact of print-on-demand publishing on contemporary photographic practice. Instead of images on the wall, a long table dominates the room with a visual banquet of over 150 photobooks. A diverse group of artists are at this table, from international, national, and regional artists to students and alumni of top photography programs.

Mary Cassatt and the Feminine Ideal in 19th-Century Paris Through January 21, 2013, prints and drawings galleries. Primarily drawn from the permanent collection, this exhibition juxtaposes the museum's strong holdings of works on paper by Mary Cassatt with images of women by contemporaries such as Edgar Degas, Camille Pissarro, Berthe Morisot, Auguste Renoir, and Henri de Toulouse-Lautrec. The exhibition explores 19th-century visions of femininity ranging from the bourgeois wife and mother to peasant women laboring in the countryside to urban women at work in the ballet and the brothel.

Studio Glass in Focus: Dialogue and Innovation Through April 14, 2013, Ratner Gallery. Drawing on the museum's holdings plus loans from local collectors, this exhibition celebrates a medium that rose to prominence in the U.S. during the past 50 years as artists devised ways to adapt glass-making techniques and equipment from the industrial factory scale to the small studio setting.

Figure Pendant

600–1000. Central Andes, Wari people. Wood, shell, stone, and silver; 10.2 x 6.4 x 2.6 cm. Kimbell Art Museum, Fort Worth, AP 2002.04. This small figure, which may have served as a necklace pendant, represents a Wari dignitary who wears a tapestry-woven tunic like those shown on page 6.



Wari: Lords of the Ancient Andes October 28, 2012–January 6, 2013, Kelvin and Eleanor Smith Exhibition Hall. Between 600 and 1000, long before the Inca, the Wari forged a complex society widely regarded today as ancient Peru's first empire. The first exhibition of its kind in North America opens up this exciting yet virtually unknown episode in history through some 150 startlingly beautiful art works: masterful ceramics, precious ornaments made of inlays of noble metals, sculpture, and sumptuous garments from one of the world's most distinguished textile traditions.

Organized by the Cleveland Museum of Art. Made possible in part by the National Endowment for the Humanities: Exploring the human endeavor. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Support for exhibition programming has been provided in part by Georgia and Michael DeHavenon and by the Ohio Humanities Council, a state affiliate of the National Endowment for the Humanities. Research for this exhibition was supported by a Curatorial Research Fellowship from the Getty Foundation.

Sponsored by

HAHN  LOESER

William H. Johnson: An American Modern November 3, 2012–January 21, 2013, Kelvin and Eleanor Smith Foundation Exhibition Gallery. William Henry Johnson (1901–1970) was a pivotal figure in modern American art. A virtuoso skilled in various media and techniques, he produced an esteemed body of work spanning decades, continents, and styles.

William H. Johnson: An American Modern, an exhibition developed by Morgan State University and the Smithsonian Institution Traveling Exhibition Service, is made possible through the partial support of the Henry Luce Foundation, and the Morgan State University Foundation, Inc. Additional support for this exhibition was provided by the Ford Motor Company Fund.

Picasso and the Mysteries of Life December 12, 2012–April 21, 2013, Gallery One. The first focus gallery exhibition is devoted to an intensive exploration of *La Vie*, Picasso's culminating masterwork of the Blue Period and a signature work in the collection of the Cleveland Museum of Art. By placing the painting in previously unconsidered historical contexts, the exhibition and book shed new light on the creative processes of the 20th century's most important and influential artist.



Urn with Staff Deities Ceramic and slip; 83 x 86 cm. Museo Nacional de Arqueología, Antropología e Historia, Lima. This feast urn has been reconstructed from fragments found in a three-ton offering of shattered ceramics at Pacheco, an archaeological site on Peru's south coast. Photo: Daniel Antonio Giannoni Succar

Lords of the Ancient Andes

The Wari culture flourished long before the Inca arrived on the Peruvian scene

Between the years AD 600 and 1000, the Wari of the Andes Mountains in Peru created an exhilarating episode in the history of the Americas by forging a society of such complexity that many today regard it as South America's first empire. Among ancient cultures of the continent only the later Inca Empire, which took root in about 1400 and fell to Spanish forces after 1532, had greater influence and extent. The Wari achievement is remarkable for two reasons. First, earlier societies in the Andean region, where civilization began to arise by 2500 BC, offered no model of comparable achievement from which to draw inspiration. Second, unlike anywhere else in the world, this great social and political complexity developed without the aid of writing.

The Wari made their most overwhelming proclamations of power in the highlands, where they constructed towns and cities filled with architecture in a signature style. None is more impressive than the capital, one of South America's largest archaeological sites. Also known as Wari, this metropolis remains underexplored because of modern political violence in its vicinity, the Ayacucho Valley, in the 1980s and '90s. Better known are several highland provincial centers—Pikillacta (picky-ahk-tah) and Cerro Baúl among them—that served varied purposes, including administrative. The Wari transformed the landscapes around these centers into verdant gardens by introducing agricultural innovations, including

EXHIBITION

Wari: Lords of the Ancient Andes

October 28,
2012–January 6,
2013

All objects AD 600–
1000, Central Andes,
Wari people

**Cup-Holding
Figure in Tie-
Dyed Tunic and
Four-Cornered
Hat** Ceramic and
slip; 19.3 x 19.5 cm.
Museo Regional de
Ica "Adolfo Bermú-
dez Jenkins," MRI-
00176-01. Photo:
Daniel Antonio
Giannoni Succar



Tie-Dyed Tunic with Stepped Blocks Camelid fiber; 86.5 x 122 cm.
The Textile Museum, Washington, D.C., Acquired by George Hewitt
Myers in 1941, 91.341

vast hydraulic systems used to irrigate crops of maize and other staples. The Wari also had strong impact on the western Pacific coast, a thin strip of desert made fertile by rivers that flow across it on their way from the highlands to the sea. In coastal regions the Wari built little architecture but many Wari and Wari-influenced works of art have emerged from offerings and the tombs of the honored dead, particularly on the coast's southern and central reaches.

The characteristics of Wari architecture and site planning imply that Wari statecraft did not focus on drawing masses of pilgrims to the capital and provincial centers to participate in great civic rituals honoring their rulers and deities, particularly one who was the focus of Wari's state religion. Its authority is conveyed by its frontal pose, lavish dress, and above all the powerful staffs that it carries. Rather, the Wari seem to have sent the image of this deity and its attendants—winged, angel-like creatures—out into far-flung territories on spectacular textiles and objects. In these locales, the art works figured in face-to-face interactions that allowed the Wari to build networks of friendly or grudging alliance. These works of art were forms of wealth, and in the absence of writing they played particularly important roles in communicating Wari's ideas about human society, nature, and the cosmos. They also reveal some of the ways in which the Wari achieved success during a period when change swept across the Andes and new ideas spread widely.

RELATED PROGRAMS

(see pp. 24–25)

Exhibition Tours

Daily at 2:30 except Wednesdays at 7:00, beginning November 8

Five Lectures

November, December, January

Two Workshops

November 10 and December 7–9

Art Cart

November 11 and December 2

Project Tunic

January 4

Film Series

December 26–30.

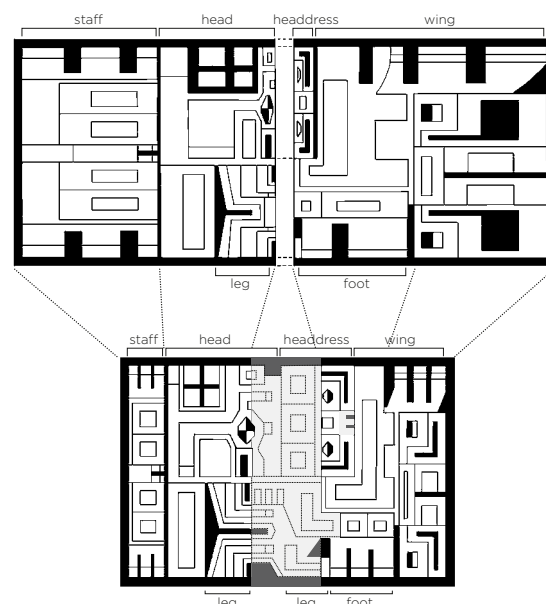
A Week in the Andes (p. 31)

One important way in which Wari lords forged alliances seems to have been through lavish feasts that provided the hosts with opportunities to build prestige, assert authority, and indebt guests since, in the past as today, gifts of any kind are rarely free. Rather, they bind us in webs of reciprocity and cycles of obligatory return, involve us in long-term commitments, and serve as ways to negotiate solidarity. The Inca used feasts in this way, devoting a significant part of their economy to them. The exhibition features a selection of elaborate ceramics that were probably used to serve such feasts, which apparently featured copious amounts of pepper-spiced *chicha* (native corn beer). At some point afterward, the ceramics were ostentatiously shattered in rites that may have symbolized the breakdown of social and political barriers and the fragility of new relationships. The appearance of the staff deity on some culinary vessels suggests that feasts were to be understood as gifts from the gods, which in antiquity perhaps were understood not as deities in the Western sense but as sacred forces imbued with life energy.

Such vessels are among the objects that imply religion played a role in Wari's success. Others are tapestry-woven tunics, the most artistically complex

objects that Wari artists created. The tunics often are decorated with the repeated image of one of the staff-bearing deity's winged attendants, who are depicted in profile, kneeling, and holding a staff of authority in front of their body. These tunics were the raiment of Wari elites and rulers who, while wearing the garments and standing before audiences with a staff in each hand, may have assumed the role of the attendant—presumably as an intermediary between the human and supernatural worlds—or even the deity itself.

One fascinating feature of Wari tapestry-woven tunics is a system of manipulating form that results in a geometric abstraction reminiscent of 20th-century modernism. This manipulation is taken to an extreme in a famous tunic known as the “Lima Tapestry”: either the front or the back of each figure repetition is eliminated entirely, and the parts that remain are geometricized to the point of illegibility. A drawing demonstrates that the figure portrayed



“Lima Tapestry” Tunic Camelid fiber and cotton; 100 x 92 cm.

Museo Nacional de Arqueología, Antropología e Historia, Lima, RT-1630. Photo: Daniel Antonio Giannoni Succar; drawing: Milton Sondag, with minor modifications, courtesy the Textile Museum, Washington, D.C.

is a winged attendant that, judging by its two-fingered “hand,” is based on an animal with cloven hooves, such as a llama, alpaca, or deer. The motivations for this abstraction are not well understood but may be rooted in an interest in numbers and mathematics.

Wari: Lords of the Ancient Andes, the first exhibition of its kind in North America, explores these and other aspects of Wari civilization through a selection of some 150 objects that also include vibrant tie-dyed garments, sumptuous personal ornaments made of colorful mosaic or precious metals (such as on page 3), fine ceramics, and small-scale sculptures of wood or stone. Brought together from nearly 50 collections in Canada, Europe, Peru, and the United States, these objects offer the opportunity to explore the ambition, enterprise, and creativity of a people who, without the aid of writing or example, created one of the Americas' earliest complex societies. ■■■



Tapestry-Woven Tunic Fragments (detail). Camelid fiber and cotton; 90 x 53 cm and 89.4 x 53.5 cm. Cleveland Museum of Art, Purchase from the J. H. Wade Fund 2005.53.a–b. The same winged attendant figure, which has the upward-looking head of a bird, repeats in different colors and orientations in these tunic fragments.


Art in the Air

An installation by Martin Creed in the glass box gallery

Over the past two and a half decades Martin Creed (British, b. 1968) has created one of the most materially diverse bodies of work in contemporary art. Creed works across an enormous range of not only materials but scales, sizes, and contexts that include performance and music. In the sense that anything can be made into art and no medium should be privileged above any other, Creed's work is radically democratic.

Like many of his other works, *Work No. 965: Half the air in a given space* consists of a simple material and is based on a simple concept: to contain 50 percent of a room's entire volume in air-inflated balloons and then fill the space with the balloons' lofty mass. First created by Creed in 1998 in white as *Work No. 200* and then proposed again in different colors in subsequent years, *Work No. 965: Half the air in a given space* (2008) is composed entirely of 11-inch monochromatic purple

balloons and will be on view in the museum's east wing glass box gallery, which for the past four years has housed an installation of sculptures by Auguste Rodin drawn from the museum's collection. Visible from outside the museum, *Work No. 965* will also engage passersby as they navigate the city streets, walking paths, and gardens surrounding the museum campus.

"It is important to me," says Creed, "that the situation is normal, that, as usual, the space is full of air; it's just that half of it [is] inside the balloons. In a way, the space should be treated as if the work is not there." With the balloons above and below the viewer's eye level, the mass is neither impenetrable nor heavy; rather, it co-exists with people. In doing so, the installation refers as much to the specific space where it is installed as to the human body, which by entering the installation becomes part of the work and affects its actual shape and volume. 

An American Modern

A rare look at William H. Johnson's exuberant works

I am not afraid to exaggerate a contour, a form, or anything that gives more character and movement to the canvas. —William H. Johnson, 1928

Until illness cut his career short in 1947, William H. Johnson (1901–1970) produced an esteemed body of work that solidified his reputation as a significant and compelling figure in the history of American art. This winter, *William H. Johnson: An American Modern* celebrates the artist's achievements through 20 works in a wide range of media. Drawn from the collection of the James E. Lewis Museum of Art at Morgan State University, Baltimore, the exhibition charts the pivotal stages of Johnson's artistic evolution, allowing viewers to assess and enjoy his career's varied trajectory. The presentation in Cleveland is supplemented by two prints by the artist from the permanent collection of the Cleveland Museum of Art.

Born and raised in Florence, South Carolina, Johnson followed in the steps of many rural southern African Americans during the early decades of the 20th century who migrated northward in search of improved economic opportunities and social environments. In Harlem, the 17-year-old Johnson took on a succession of jobs to earn money toward his ultimate goal of obtaining a degree in studio art. In 1926 he graduated from the National Academy of Design, an institution known for its conservative curriculum, where he mastered the essentials of painting and drawing. Shortly afterward, the fledgling artist moved overseas, launching his career first in Paris and subsequently in Cagnes-sur-Mer, a Mediterranean coastal village in the south of France that long attracted painters due to its picturesque scenery and inexpensive lodgings. The works he created in both locations constitute his first forays into

extended stay in Norway in the late 1930s, Johnson met the famed artist Edvard Munch (1863–1944), whose psychologically charged woodcut prints had inspired Johnson to tackle the medium years earlier. Around this time, Johnson's works became even more emotionally exuberant, as exemplified by *Untitled Still Life, Flowers*. As if the artist were calling attention to the act of painting itself, these canvases feature thick pigment applied with vigorous daubs, and their palettes often dazzle with an unprecedented immediacy.

In 1938 Johnson grew concerned by rumors that fascist forces in Germany would soon invade and occupy Denmark, where he had been living for several years. Under this cloud of worry he returned to New York and resettled in Harlem, a move that prompted the most significant shift in his mature artistic career. On these shores he began to address his African American identity and experiences, drawing inspiration not only from his

Harlem neighborhood but also from his memories of growing up in South Carolina. During this final phase of artistic development, Johnson fashioned a singularly modernist style featuring flat areas of bold color rendered in crisp outline. As before, he engaged in expressionist distortions of form and a high-keyed palette. Some art historians have suggested that Johnson's penchant for the boldly patterned motifs routinely surfacing in works from this period was inspired by similar designs in multi-strip African American quilts from the rural South.

Regarding this stage in his career, Johnson stated his aim as "to give, in simple and stark form, the story of the Negro as he has existed." Although he depicted famed historical and biblical figures, Johnson most often turned his attention to contemporary scenes of everyday life, such as *Ring Around the Rosey*, a celebratory image of childhood enjoyment set amid a stylized backdrop of boisterously blooming flowers. His iconographic interests at this time coincided with the American Scene movement, which encouraged artists to draw inspiration for subject matter from their own communities.

Untitled Still Life, Flowers ca. 1936–38.
William H. Johnson
(American, 1901–1970). Oil on burlap;
71.1 x 55.9 cm. Courtesy Morgan State University, Baltimore

EXHIBITION

William H. Johnson: An American Modern

November 3, 2012–January 27, 2013

William H. Johnson: An American Modern, an exhibition developed by Morgan State University and the Smithsonian Institution Traveling Exhibition Service, is made possible through the partial support of the Henry Luce Foundation and the Morgan State University Foundation, Inc. Additional support for this exhibition was provided by the Ford Motor Company Fund.



Jitterbugs III ca. 1941. William H. Johnson. Screen-print with hand coloring; 34.7 x 25.5 cm (image). Cleveland Museum of Art, Severance and Greta Millikin Purchase Fund 2012.9



Ring Around the Rosey 1944. William H. Johnson. Oil on cardboard; 64.8 x 61 cm. Courtesy Morgan State University, Baltimore

RELATED PROGRAMS

Coming Home
Wednesday, November 7, 6:30.
Caroline Goeser traces Johnson's physical and emotional journey. Meet in the exhibition.

Do the Jitterbug!
December 2, 2:00–3:00, atrium. Shake off the chill with Valerie Salstrom of Get Hep Swing.

Richard Powell
January 20, 2:00. A celebrated authority on Johnson, Powell is Bassett Professor of Art History at Duke University.

In New York, Johnson also participated in programs set up by the U.S. government to employ artists during the Great Depression and the early years of the Second World War. He first taught painting at the Harlem Community Art Center and then worked on a project producing war and defense posters. Likely while participating in the latter, Johnson learned the technique of screen-printing, which allowed him to create multiple versions of the same composition. A variation on the technique of stenciling, screenprints are made by pressing opaque ink through a fine mesh screen. One of Johnson's most admired screenprints, *Jitterbugs III*—acquired earlier this year by the Cleveland Museum of Art—captures the frenetic moves and rapturous bliss of a man and woman abandoning themselves in the wildly popular dance craze. The two abstracted circular forms glimpsed

behind the female figure's legs signify trombones, as seen head-on.

Although Johnson exhibited widely in Europe and the U. S. during his career, he sold only a handful of works and did not receive widespread recognition until the late 1960s. Around this time, just shortly before his death, the vast majority of his output—more than 1,100 works—was donated to what is now the Smithsonian American Art Museum, Washington, D.C. The terms of the gift called for the Smithsonian to distribute selected pieces to several historically black colleges and universities, and Morgan State University was among the chosen institutions. Morgan State's art department chair, James E. Lewis, carefully selected the 20 objects that constitute the core of this exhibition. *William H. Johnson: An American Modern* marks the first national tour of these important works. 🏠

LUCE FOUNDATION AMERICAN ART RENEWAL FUND

The Henry Luce Foundation has been a loyal supporter of the American art program at the Cleveland Museum of Art over the years, particularly during the museum's renovation and expansion project that began in 2005. The foundation's grant award in 2006 supported the reinstallation and reinterpretation of the museum's American art collection in its newly renovated galleries. The following year, a contribution by the foundation allowed the museum to conserve significant modernist sculptures from its American art collection. Most recently, the generous resources bestowed by

the Luce Foundation's American Art Renewal Fund in 2011 provided welcome budget relief in the form of a two-year \$120,000 grant for the museum's American art program. During a trying economic period, such financial assistance has allowed the museum to maintain staff and present innovative and dynamic new American art programs.

Since its inception in 1982, the Henry Luce Foundation's American Art Program has provided more than \$145 million to support scholarly studies and awareness of American art at some 250 museums, universities, and service organizations

across the country and internationally. In 2011, as a departure from its traditional focus on research and scholarship, the Henry Luce Foundation developed the American Art Renewal Fund to respond to the economic downturn and the current need to strengthen American art activities at the nation's museums. This short-term initiative, offered through the American Art Program, provided support for operating expenses related to American art.

The Mysteries of Life

A new exhibition and book explore the meaning of Picasso's painting *La Vie*

La Vie (Life) 1903. Pablo Picasso (Spanish, 1881–1973). Oil on canvas; 197 x 129 cm. Cleveland Museum of Art, Gift of the Hanna Fund 1945.24. © Estate of Pablo Picasso/Artists Rights Society (ARS), New York

EXHIBITION Picasso and the Mysteries of Life

December 12,
2012–April 21,
2013

The museum's new focus space in Gallery One opens this December with *Picasso and the Mysteries of Life: La Vie*. Organized in collaboration with the Museu Picasso in Barcelona, this exhibition is the first devoted exclusively to an intensive exploration of *La Vie*, Pablo Picasso's culminating masterwork of the Blue Period and one of the Cleveland Museum of Art's most iconic paintings. The release of a new book about Picasso and *La Vie*, written and produced by CMA staff, accompanies the exhibition and inaugurates a series of CMA publications dedicated to scholarly examination of masterworks in the collection.

When Picasso drew his first sketches for *La Vie* in May 1903 he was an obscure 21-year-old artist living with his parents in Barcelona. Through an extended process of reflection and altering the composition, he transformed the subject from a depiction of an artist in his studio into a complex allegory about life and art, prompting the art historian John Richardson to describe the painting as Picasso's "first exorcism." *La Vie* invites comparison with Picasso's *Les Femmes d'Alger* of 1907 and *Guernica* of 1937, both of which also underwent extensive reworking. But unlike those paintings,

La Vie's complex iconography continues to baffle scholars. Richardson observes that *La Vie* "has given rise to more mystification than any other early work by the artist."

Questions about its enigmatic subject, early history, and relationship to other works in Picasso's oeuvre remain unresolved to this day. Nor has the painting's seminal role in the formation of Picasso's attitudes toward life and art been fully explored.

Picasso and the Mysteries of Life examines *La Vie* in unprecedented detail and uses the painting as a touchstone for exploring an array of issues vital to modernist culture of the 19th and 20th centuries. New insights are offered into Picasso's relationship with Carles Casagemas, the gaunt man standing in the painting's left foreground. A close friend and fellow artist who committed suicide in 1901, Casagemas's presence in the painting serves as the impetus for exploring the cult of suicide and bohemian otherness in modern art and literature. The

woman standing beside Casagemas has been identified as Germaine Pichot, his lover and a contributor to his suicide. Germaine's symbolic role in the painting, how she became an archetype for Picasso's coded representations of women, and the broader theme of the fatal woman in modern art are examined at length. The accompanying book also explores the influence of Spanish and French literature on Picasso's Blue Period paintings, the impact of Rodin's large retrospective of 1900 on the young artist, and Picasso's obsession with questions of fate and destiny, as expressed through imagery derived from fortune-telling tarot cards. By placing *La Vie* in previously unconsidered contexts, and through new analytical studies, *Picasso and the Mysteries of Life* reveals why *La Vie* marks a pivotal moment in Picasso's maturation into the 20th century's most important and influential artist. ■■■

Portrait of Carles Casagemas 1899–1900. Pablo Picasso. Oil on canvas; 55 x 45 cm. Museu Picasso, Barcelona, Gift of the artist, 1970, MPB 110.022. © Estate of Pablo Picasso/Artists Rights Society (ARS), New York

The Embrace 1900. Pablo Picasso. Pastel; 59 x 35 cm. Museu Picasso, Barcelona, 1932, MPB 4.263. © Museu Picasso, Barcelona/Estate of Pablo Picasso/Artists Rights Society (ARS), New York





The Lantern Night Excursion of Zhong Kui (detail). Yan Hui (late 13th to early 14th century). Handscroll, ink and slight color on silk; 24.8 x 240.3 cm. Mr. and Mrs. William H. Marlatt Fund 1961.206. At the Shanghai Museum November 2–January 3.

SIXTIETH ANNIVERSARY SHOW AT THE SHANGHAI MUSEUM

The exhibition *Masterpieces of Chinese Painting and Calligraphy in American Collections*, November 2, 2012 to January 3, 2013 at the Shanghai Museum, marks an unprecedented step in the collaborative effort devoted to presenting to the Chinese audience some of the most important Chinese artworks preserved in U.S. museums. A visual feast of famous paintings and calligraphic works from the 10th to 14th centuries, this is an-

other must-see exhibition following the previous ones drawn from major Chinese and Japanese collections organized by the Shanghai Museum. The Cleveland Museum of Art, along with the other American partner institutions—the Metropolitan Museum of Art, Museum of Fine Arts in Boston, and the Nelson-Atkins Museum of Art—is honored to participate in commemorating the 60th anniversary of the Shanghai Museum.

PERSONAL FAVORITE

Tony Panzica

President and CEO of Panzica Construction Company. Panzica/Gilbane were the construction managers for the museum's renovation and expansion project.

Tony Panzica, construction company president I first became closely involved with the museum back in the mid-'90s when Michael Horvitz, then trustee, asked me to participate in a master plan. The results of that were released not long before Bob Bergman passed away in 1999. The final master plan said they needed to expand the museum and renovate existing structures—the 1916 building and the Breuer building.

Ultimately, architect Rafael Viñoly was hired and we began to execute the “grand plan.” Rafael had called it that when he had drawn an initial sketch that showed a ring holder

and a diamond on the top and said the diamond is the 1916 building and everything else supports it. One of the things that Rafael kept emphasizing was that he didn't want to touch the jewel—he wanted to make it look like it wasn't really being touched, so those glass connectors and those glass boxes were an important piece. The so-called supporting prongs of the ring—galleries, supporting spaces, conservation labs—were created to envelop the brand-new atrium, the centerpiece of the whole place. In the past, you would enter a space and find your way into the back of a gallery and there was really no way out other than to backtrack your steps. The way the museum is situated now, you're able to walk into a gallery, transfer into another gallery—but at any point you can find your way back into the atrium, back into the center so you can come into common space and do whatever you want, either sit down and relax, enjoy the sunlight, have something to eat at the restaurant, take part in the retail shop, go into the Gallery One lifelong learning center. And as you stand here today, that's what you see.

ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

Inventing the Modern World: Decorative Arts at the World's Fairs, 1851–1939, Carnegie Museum of Art, Pittsburgh, through February 24, 2013; New Orleans Museum of Art, April 14–August 19, 2013; Mint Museum of Art, Charlotte, September 21, 2013–January 19, 2014. Includes CMA works by Alexis Felize, the Sèvres factory, the firm of Ferdinand Barbedienne, Thorvald Bindesbøll, and Jules-Constant Peyre.

The museum owns George Bellows's greatest painting, *Stag at Sharkey's*, and has loaned it to the exhibition *George Bellows (1882–1925)* at the Metropolitan Museum of Art, New York, November 13, 2012–February 18, 2013; Royal Academy of Arts, London, March 16–June 9, 2013.

What I like best about the building is how you can walk into the gallery spaces and feel their warm closeness, and then walk out into the atrium and get a sense of openness and light—you get your orientation back pretty quickly. You can follow along from one gallery to another, you can partake of whatever art is in there, and follow along the pathway to whatever is next—but at any point you come back to the center space and you feel like you're back home again. Not too many museums are like that.

I have to say that I have very much enjoyed working with all of the staff here. So many of the people have been here through so much. The construction part of the project has been a seven-year journey. I've never met so many nice people in my life.

If you're a Clevelander, the museum itself is a piece of art. I personally am very proud of the role I have played in this project. It is definitely something that I will take to my grave with me in total happiness. It makes me emotional, to be honest with you.



Woven Treasures

The newest section of galleries to open features three distinct groups of textiles from the museum's great collection

Sumptuous highlights from the museum's internationally renowned textile collection are on view in several galleries opening in December. The textiles originally were cultural symbols of wealth and power that only the afflu-

Youth, Time, and The Triumph of Eternity has long been celebrated for its radiant colors, yet the content remained unresolved. Former CMA art educator George M. Reid recently proposed the following identification. The richly

Time 1512–15.
France, Lyon?
Tapestry weave: silk
and wool. Leonard
C. Hanna Jr. Fund
1960.176.3



FAR RIGHT
Royal Silk and
Metal-Thread
Carpet 1600–25.
Iran, Isfahan, Sa-
favid period. Silk
pile, asymmetrical
knot, 295 per sq. in.;
brocaded gilt- and
silver-metal thread;
cotton warp, cot-
ton and silk wefts.
Purchase from the
J. H. Wade Fund
1926.533



ent could afford. Quality was expensive: lustrous thread, radiant dyestuffs, sturdy fabrics. Some textiles were hand decorated with embroidery stitches; others were woven on looms by hand (tapestry weave and knotted-pile carpets), or with an automated pattern system on complex draw- looms (brocaded silks and velvets). In most countries, textile manufacturing and trade represented significant components of the economy and workforce.

Splendid Renaissance Textiles. This special exhibition celebrates Cleveland's exceptional Italian Renaissance textile collection with resplendent fabrics that decorated the high altar and clothed the clergy in church. In the exquisite embroidery of the *Coronation of the Virgin* from an altar frontal, Christ and the Virgin are surrounded by Saints Verdiana and John Gualberto and angels, six of whom play musical instruments. Expert male embroiderers worked the figures separately with more than 20 colors of silk thread, some passing over gold thread in different densities to create dazzling effects known as *or nué*, or shaded gold. Padding added three-dimensionality to gold details in the haloes, eyelids, and lips.

Tapestry Gallery. Colorful pictorial tapestries were originally the most prestigious works of art, symbols of royal and elite wealth and power. The early 16th-century French Chaumont set comprising

attired central figure of Pierre Sala (about 1457–1529), courtier to four kings of France, most likely commissioned the luxurious set whose program honors his daughter Éléonore, seated on the left touching her husband Hector's chin, and instructs family members on how to attain immortality. The portrait of Sala was possibly designed by King Louis XII's favored painter, Jean Perréal, who would have created the cartoon, or life-size picture, for weavers to copy in tapestry weave, the equivalent of painting with woolen weft thread.

Islamic Gallery. Art created in the Islamic lands of the greater Middle East ever since the seventh century is admired for its vibrant yet harmonious patterns composed of contrasting colors, lines, and motifs. Base materials were transformed into precious objects, such as brass embellished with silver decoration, luster pottery that shines like gold, and natural fibers that ennobled the dress and furnishings of imperial courts. The Islamic textile collection, one of the foremost in the world, is the greatest strength of the Islamic holdings. As an example, a spectacular royal Iranian carpet displays a rich foliate and floral pattern in silk carpet pile on a gilt- and silver-metal thread ground. Such carpets were cherished imperial gifts—as evidenced in Denmark, where one is reserved for coronations. ■



Coronation of the
Virgin 1459? Design
attributed to Paolo
Schiavo. Embroidery
from an altar frontal in
the convent church of
Santa Verdiana, Flo-
rence. Silk, gold and
silver thread; embroi-
dery: split, satin, and
couching stitches; or
nué (shaded gold).
Purchase from the
J. H. Wade Fund
1953.129

Return to the Renaissance

Sixteenth-century Italian works of art go back on view in mid-December

Italian art of the 1500s, the crucial transition between the upper and lower levels of the museum's 1916 building, will be unveiled this December. Long-missed friends, including works by Botticelli, Bronzino, and Filippino Lippi, will return at last—accompanied by new acquisitions, a mix of media, and a fresh approach to the material.

The time away during the renovation and expansion project allowed us to reconceive how to present the Italian Renaissance. Most museums break Renaissance art down by medium (painting, sculpture, decorative arts) or by geography (Florence, Venice, Rome). What sets our galleries apart is a thematic installation, much better suited to the unique character of Cleveland's collections, that plays to the museum's strengths rather than imposing a conventional art historical narrative.

The first section, *Gods and Heroes*, addresses the classical tradition. Learned patrons encouraged Renaissance artists to pursue classical myth and history. Gem carving, portrait reliefs, and small bronzes—media associated with the ancients—surged in popularity. New acquisitions take center stage here, ranging from the magnificent relief of Julius Caesar by Mino da Fiesole to the exquisitely crafted carved rock crystal gem by Valerio Belli showing Mars, Minerva, Venus, and Cupid.

Sacred Beauty examines how Roman Catholicism pervaded every corner of Italian Renaissance life. Rather than conflicting with the new classicizing culture, the church adopted those ideas into a Christian humanism. Works such as the tondos by Botticelli and Filippino Lippi emphasize the humanity of the Holy Family, depicting them naturalistically and moving away from gold backgrounds to landscape and interior settings. Most objects here were not for churches but homes, which were saturated with holy images for private devotion. One wall in this section presents three wildly different interpretations of the most common Renaissance subject: the Madonna and Child, by Jan Gossaert (a Flemish painter inspired by Italy) and the Venetians Giovanni Battista Cima da Conegliano and Pietro Lombardo.

The Renaissance Person explores the independent portrait, one of the great innovations of the Italian Renaissance. Inspired by the ancient Roman mania for

portraiture, a broad swath of society's elite sought likenesses in media from painting and sculpture to medals, ceramics, and carved gems, including the newest acquisition, Alessandro Cesati's cameo of Philip II, king of Spain.

Finally, *The Renaissance Home* looks at the huge growth during the Renaissance for luxury goods, ranging from textiles, glass, and ceramics to painting and sculpture. These objects pervaded elite households from public halls to personal chambers and include a selection of the museum's spectacular but rarely displayed collection of Renaissance lace.

The additional time afforded by the renovation and expansion project also permitted long-overdue conservation treatments. In some cases, works off view for decades can now take their rightful place in the galleries. Eileen Sullivan and Dean Yoder sensitively conserved *The Preparation for the Crucifixion*, an intriguing copper panel by an unknown artist, probably from north of the Alps but working in Italy. Other works have been liberated from discolored overpaint and awkward fills of previous restorations, including Benedetto Buglioni's glazed terracotta altarpiece, which thanks to Samantha Springer's thoughtful treatment is now a far more subtle and interesting object. 🏠📖

Mars, Minerva, Venus, and Cupid

early 1500s. Valerio Belli (Italian, c. 1468–1546). Rock crystal intaglio, gilded from reverse in gold and silver, mounted in a gold pendant; h. 6 cm. Purchase from the J. H. Wade Fund 2008.147

Julius Caesar

c. 1455–60. Mino da Fiesole (Italian, c. 1430–1484). Marble with traces of gilding and limestone with traces of polychromy; h. 83 cm. John L. Severance Fund 2009.271



Dr. John and Helen Collis

Love of Greek and Byzantine art and culture drives a continuing commitment to the museum

Doctor John and Helen Collis and their family are extraordinary donors who understand the power of their philanthropic support of the Cleveland Museum of Art to transform lives, create personal legacies, and unite communities. In 2011, they named the ancient Greek gallery and created a lasting legacy for their family that connected them to their Greek ancestry and the Cleveland Museum of Art for generations to come.

John and Helen Collis are model donors whose philosophy of philanthropy has made a significant contribution to the life of the museum for more than 20 years. Their relationship with the museum began just after they moved to Cleveland from central Kentucky so John could begin a neurosurgery residency at the Cleveland Clinic. Helen, a former teacher, began volunteering at

that was available for purchase. The Cleveland Museum of Art was the first institution he contacted. One year later, the museum acquired the 15th-century *Icon of the Mother of God and Infant Christ*, attributed to the painter Angelos Akotantos, ending an ongoing search for an icon of the quality appropriate for the museum's collection. Thus, as a direct result of the Collis family's ongoing dedication to the museum and to the study of Greek and Byzantine art, a remarkable masterwork is in the museum's collection. The icon was the featured topic for the 2012 annual lecture on medieval and Byzantine art and can be seen in gallery 105.

"Last year our family named the Gallery of Ancient Greek Art," says Helen Collis. "It is most gratifying to see our children and grandchildren in the gallery . . . and to know that these beautiful works were created by their ancient ancestors, and to know that this culture profoundly influenced the art and culture of the entire Western world. It is reassuring to know that our loved ones will continue to perpetuate the Collis family's dedication to the Cleveland Museum of Art, for the benefit of future generations."

The Cleveland Museum of Art extends profound gratitude to Dr. John and Helen Collis, inspirational philanthropists who continue to share their passion for art and ancestry to create a legacy for their family, the Greek community, and the world. 🏛️

It is reassuring to know that our loved ones will continue to perpetuate the Collis family's dedication to the Cleveland Museum of Art, for the benefit of future generations."

—Helen Collis

the museum in the extensions department that scheduled offsite exhibitions in schools and galleries. In 1989, the museum hosted the exhibition *Holy Image, Holy Space: Icons and Frescos from Greece*, and the Collis family worked with the Greek community to raise approximately \$90,000 in support of the exhibition. That powerful experience inspired the community to establish the Hellenic Preservation Society of Northeast Ohio, the first Greek community organization in Cleveland.

The Collis family's personal philanthropy propels the museum's goals for artistic excellence in acquisitions and scholarship. In 2003, the family established an endowment for an annual lecture program. The Dr. John and Helen Collis Family Endowment enables the museum to invite scholars of Byzantine and Greek art to lecture at the museum. In only nine years, the annual lecture has become a community tradition, commanding an audience every year of more than 600 people.

This tradition also had an unexpected impact on the museum. The scholar who presented the 2009 lecture contacted Stephen Fliegel, curator of medieval art, after his visit to Cleveland to let the curator know that he had just learned of a Byzantine icon in a private collection

Director David Franklin and Curator of Greek and Roman Art Michael Bennett with Helen and John Collis



The Mandel Family

The Jack, Joseph and Morton Mandel Foundation dedicates the Armor Court

For Joseph and Morton Mandel, as well as their late brother Jack, the naming of the Cleveland Museum of Art's iconic Armor Court in their honor represents the latest installment in the family's long and unparalleled history of philanthropy in Cleveland. This past August, members of the family and close friends gathered to celebrate the dedication of the storied gallery.

"The museum touches thousands of lives from all over the globe every year, reflecting our foundation's philosophy of investing in institutions that enrich lives every day," remarked Morton Mandel, chairman of the Jack, Joseph and Morton Mandel Foundation. "I encourage everyone to support this global treasure right here in northeast Ohio by helping the museum achieve its capital campaign goals."

The Mandels share a life story that embodies the American ethos. Children of Polish immigrants Rose and Simon Mandel, the three brothers and their sister, Meriam, were raised in a low-income neighborhood on Cleveland's east side. Their father passed away at a young age, leaving Rose to provide and care for the family. Still, the brothers went on to start Premier Automotive Supply, a storefront distributor of auto parts. Premier went public in 1960 and would undergo a merger in 1996, yielding significant returns for Jack, Joseph, and Morton.

In interviews the brothers credit their success to the strong values instilled by their parents. In particular, they speak of the generosity of their mother, who, though often finding it difficult to make ends meet, nonetheless was very benevolent to neighbors in need.

The philanthropic spirit imparted by Rose Mandel to her sons has had an impact on Cleveland and communities beyond in transformative ways. In the past few years alone, the Jack, Joseph and Morton Mandel Foundation has made multimillion-dollar gifts to universities and nonprofit organizations worldwide in areas of leadership, the humanities, Jewish education, and urban neighborhood renewal.

The Jack, Joseph and Morton Mandel Foundation's \$7.5 million gift to the Cleveland Museum of Art represents a significant milestone in their ongoing support of the museum and its building and renovation project. "The Mandel family's commitment to philanthropy in Cleveland is truly remarkable," said David Franklin,



Morton and Barbara Mandel

Sarah S. and Alexander M. Cutler Director of the Cleveland Museum of Art. "Philanthropists such as the Mandel family founded this museum and help make it the world-class institution we have today. We are proud to recognize their generosity in one of the museum's most cherished and revered galleries—the Armor Court."

The Jack, Joseph and Morton Mandel Armor Court holds a growing collection of approximately 400 pieces of chain mail, swords, daggers, halberds, helmets, and suits of armor. A visitor favorite since it opened in 1916, the gallery is dominated by 16th-century Italian parade armor for horse and rider. Flemish tapestries from the 17th century adorn the high walls of the space, transporting the visitor to another place and time. The Jack, Joseph and Morton Mandel Foundation gift will help ensure that this community treasure will remain accessible and preserved for generations to come. 🏰

The Philanthropic Spirit

Our thanks to the many whose support helps keep the Cleveland Museum of Art vital and free and open to the public

At the Cleveland Museum of Art, the art of philanthropy provides the gift of art to all forever. For almost 100 years, the museum has elevated the quality of life in our region and beyond through an unwavering commitment to excellence, and through the acquisition, preservation, and presentation of some of the world's greatest artistic triumphs. The museum's renowned quality also fosters for Cleveland an international prominence as a center of arts and culture.

These achievements have been possible because of the generous philanthropy of donors, the devoted friends who embrace the museum's mission to be "for the benefit of all the people forever."

The philanthropic spirit that characterizes the individuals whose names appear in the following pages distinguishes the museum and enables it to be an evolving entity guided by principles of artistic excellence and public service. Past and present donors continue to forge a foundation for the future through their generosity and vision.

On behalf of the museum's board of trustees, director, and entire museum staff, we extend our heartfelt gratitude to all of you who have supported the museum during the last fiscal year (pledges and gifts from July 1, 2011 through June 30, 2012, unless otherwise indicated).

ANNUAL INDIVIDUAL GIVING

The Cleveland Museum of Art's mission to serve "for the benefit of all the people forever" was set forth by our founders more than 100 years ago, and the museum has long invested in initiatives with a lasting impact on our city and region. All donors to the museum's Annual Fund contribute vital support, ensuring that the many programs, installations, and exhibitions we offer to the community will continue throughout the year. We are especially indebted to the members of the Donor Circles program who provide unrestricted operating support beginning at \$1,000, and Contributing level members with support beginning at \$500. All gifts honor the vision of our founders by meeting our needs today. For more information about making an annual gift, contact Cindy Kellett at 216-707-2755 or ckellett@clevelandart.org.

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UPCOMING EVENTS

- November 2** Free admission to "MIX at CMA" first Friday happy hour
- November 25** Deconstruction Party for Martin Creed's glass box installation
- December 6-9** Trip to Art Basel in Miami, Florida
- December 13** Holiday party at Great Lakes Brewing Company

For details and to join, visit ColumnAndStripe.org, or call Christina at 216-707-2266.



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IN THE GALLERIES

Special Exhibition Tours Tuesdays, Thursdays, Fridays, Saturdays, and Sundays at 2:30; Wednesdays at 7:00. Docent-led tours of *Wari* begin Thursday, November 8; meet in the atrium. See ClevelandArt.org for docent name.

Highlights Tours Tuesdays–Sundays at 1:30. Docent-led tours of the permanent collection in the 1916 and east wing galleries; meet in the atrium. Free, no registration required. See ClevelandArt.org for docent name.

Coming Home Wednesday, November 7, 6:30. Discover all the places in the world that William H. Johnson called home through examination of the works on view in *William H. Johnson: An American Modern*. Caroline Goesser, director of education and interpretation, traces Johnson's physical and emotional journey. Meet in the exhibition.

Art Cart *Wari* Sundays, November 11 and December 2, 1:00–3:00. On select Sunday afternoons the museum offers an Art Cart experience in the galleries. Touch genuine works of

LECTURES

Lectures are in the lecture or recital hall unless noted.

Pieter Hugo Saturday, November 3, 2:00. Award-winning South African photographer Hugo has described himself as “a political-with-a-small-p photographer.” His most recent book, *Permanent Error*, was shot in Ghana at an enormous dump for obsolete technology. Free, reservations required.

Wari: The Emergence of an Ancient Andean Empire Sunday, November 4, 2:00. Patrick Ryan Williams of the Field Museum in Chicago has led archaeological research projects in Peru for almost two decades and published extensively. He has investigated massive agricultural works, discovered a Wari brewery, excavated a temple, and explored mountain peaks sacred to the Wari. Here, he discusses the Wari's emergence and its unparalleled success in Andean prehistory.

Khipu: The History of Record-Keeping in the Ancient Andes Saturday, November 10, 1:30. Carrie J. Brezine of the University of Michigan at Ann Arbor

The Material Sublime: Wari Tapestry-Woven Tunics Wednesday, November 28, 7:00. Fiber was a crucial artistic medium in the ancient Andes. Exhibition curator Susan E. Bergh discusses Wari tunics' supernatural imagery and complex color with particular focus on what these aspects of composition reveal about Wari elites. She also explores the fascinating geometric abstraction admired today for its “modern-ness.”

Peruvian Feather Arts: 2,000 Years of Tradition Sunday, December 2, 2:00. In Peru, feathers—like gold, silver, shell, and colored stones—were considered precious. Heidi King of the Metropolitan Museum of Art in New York discusses the sophisticated techniques developed by ancient Peruvian featherworkers to decorate luxurious garments, grand headdresses, and precious ritual objects, in addition to new information about the archaeological context of Wari featherwork, particularly the striking panels covered with blue-and-yellow macaw feathers.

Panel, probably a hanging Corral Redondo, Churunga Valley, Wari people. Feathers, cotton, and camelid fiber; 81.3 x 223.5 cm. The Cleveland Museum of Art, Andrew R. and Martha Holden Jennings Fund 2002.93



art in an informal, intergenerational, and self-directed format. Check the calendar for details on topics and specific times. Art Cart experiences can be organized for groups, for a fee. Contact Karen Levinsky for details at 216-707-2467.

Art in the Afternoon Second Tuesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but pre-registration required; call 216-231-1482.

presents a lecture and workshop on the Andean *khipu*, the fiber device used to record numerically based information, discussing its relationship to writing and outlining the surprisingly wide range of possibilities that khipus offer for encoding information.

Workshop follows (registration required); see “Workshops,” next page.

The 2012 James H. Dempsey Jr. Guest Lecture. This is the third lecture in a series of four established by Squire Sanders (US) LLP, in honor of the late Mr. Dempsey's distinguished service as a partner of the firm and a longtime CMA trustee.

Public Women: Actresses, Dancers, and Prostitutes in 19th-Century Paris

January 9, 6:30. Mary Weaver Chapin of the Portland Art Museum in Maine examines the work of Degas, Manet, Toulouse-Lautrec, and others who explored the darker side of the feminine ideal. While Mary Cassatt and her contemporaries celebrated the lives of women in the home, other artists turned their gaze to “public women,” the actresses, dancers, barmaids, and prostitutes who constituted the Parisian entertainment class.

Tapestry-Woven Tunic with Staff-Bearing Creature in Profile (detail). Camelid fiber and cotton; 97 x 144.9 cm. Brooklyn Museum, Gift of the Ernest Erickson Foundation, Inc., 86.224.109

JOIN IN

Do the Jitterbug! December 2, 2:00–3:00, atrium. Shake off the winter chill and celebrate *William H. Johnson: An American Modern* by getting your jitterbug on with Valerie Salstrom of Get Hep Swing. Learn steps to dances Johnson saw in New York clubs during the 1930s.

Project Tunic Friday, January 4, 7:00, atrium. Calling all fashionistas! We're looking for great designers to bring Wari inspiration into fashion for the 21st century for Project Tunic, a runway show of clothing inspired by this ancient Andean culture. Three finalists will have their designs displayed in the museum's new atrium and receive other prizes including museum membership, an exhibition catalogue, and free entry into the Textile Art Alliance's annual Wearable Art Fashion show in October 2013. We'll have a special Fan Favorite and Curator's Choice award up for grabs too! E-mail Bethany Corriveau at bcorriveau@clevelandart.org for an entry form or more information. Entry deadline: November 9.

Not a designer? Join judges Valerie Mayen, designer for Yellowcake and former Project Runway contestant, Cleveland Fashion Week founder Donald C. Shingler, and fashion blogger Jessica Noelle of Midwest Muse as they choose the best Wari-inspired designs. Check out contestant profiles featured on www.clevelandart.org starting in November, then come to the museum and vote for your favorite Wari-inspired look on January 4.

CWRU ART HISTORY AUDIT CLASSES FOR CMA MEMBERS

ARTH 332/432 Art and Archaeology of Ancient Italy Tuesday/Thursday 10:00–11:15, Jenifer Neils

ARTH 361/461 17th-Century Art in Belgium and the Netherlands Tuesday/Thursday 1:15–2:30, Catherine Scallen

Classes are in session January 14–April 29, 2013. CMA members only, \$200 through the ticket center.

WORKSHOPS

Khipu Workshop Saturday, November 10, 2:30–5:00, classrooms. Carrie J. Brezine follows her lecture (see p. 24) with a workshop on how to make the Andean *khipu*. Registration required; materials \$15, CMA members \$10.

The Meaning of Structure/The Structure of Meaning: A Workshop on Ancient Andean Textiles Friday–Sunday, December 7–9, 9:30–5:00, classrooms. Explore image, structure, technique, and meaning in ancient Andean textiles with a three-day workshop taught by preeminent Andean textile scholar Mary Frame. Textiles from the Cleveland collection illustrate theoretical and technical portions of the workshop. Tour the *Wari* exhibition with Ms. Frame and curator Susan Bergh. Designed for specialists and graduate students in the fields of textile studies, conservation, or Andean archaeology and ethnology. Limit 15. \$215, includes materials fee. E-mail Bethany Corriveau at bcorriveau@clevelandart.org for a registration form. Sold out.

TAA EVENTS

Collection Visit: Progressive Insurance Contemporary Art Collection Wednesday, November 14, 2:00–4:00, Mayfield Village. Join TAA for a guided tour of Progressive Insurance's art collection. With over 7,000 works of contemporary art, distributed in more than 300 offices across the country, Progressive is a leader in workplace cultural innovation. In concert with Progressive's Core Values, the Progressive Art Collection presents excellence in artistic achievement while providing a stimulating work environment that encourages open-mindedness and rich dialogue about the ideas and concerns of our time. Join the conversation yourself as we enjoy our own private viewing. Space limited; reservations required. \$40, TAA members \$30. Reservations: Charla Coatoam, 216-381-2383 or ccoatoam@yahoo.com.



Elements of Art in the Early Childhood Classroom Saturday, January 19, 10:00–1:00. Explore line, shape, form, color, and more in works from the CMA collection. Learn techniques of introducing these and other elements of art to early childhood students through math, science, and art activities. Contents of this workshop are designed for preschool through first grade educators, but all are welcome. Workshop registration includes parking and materials. \$25, TRC Advantage members \$20.

Recording Disaster Workshop: Visual Art, Writing, and Personal Reflection Saturday, January 26, 10:00–1:00. For many centuries, artists have been inspired by transformative events. Using works of art from the exhibitions *The Last Days of Pompeii: Decadence, Apocalypse, Resurrection* and *American Vesuvius: Aftermath of Mount Saint Helens* by Frank Gohlke and Emmet Gowin, explore how artists have recorded and responded to natural disasters. In this interdisciplinary

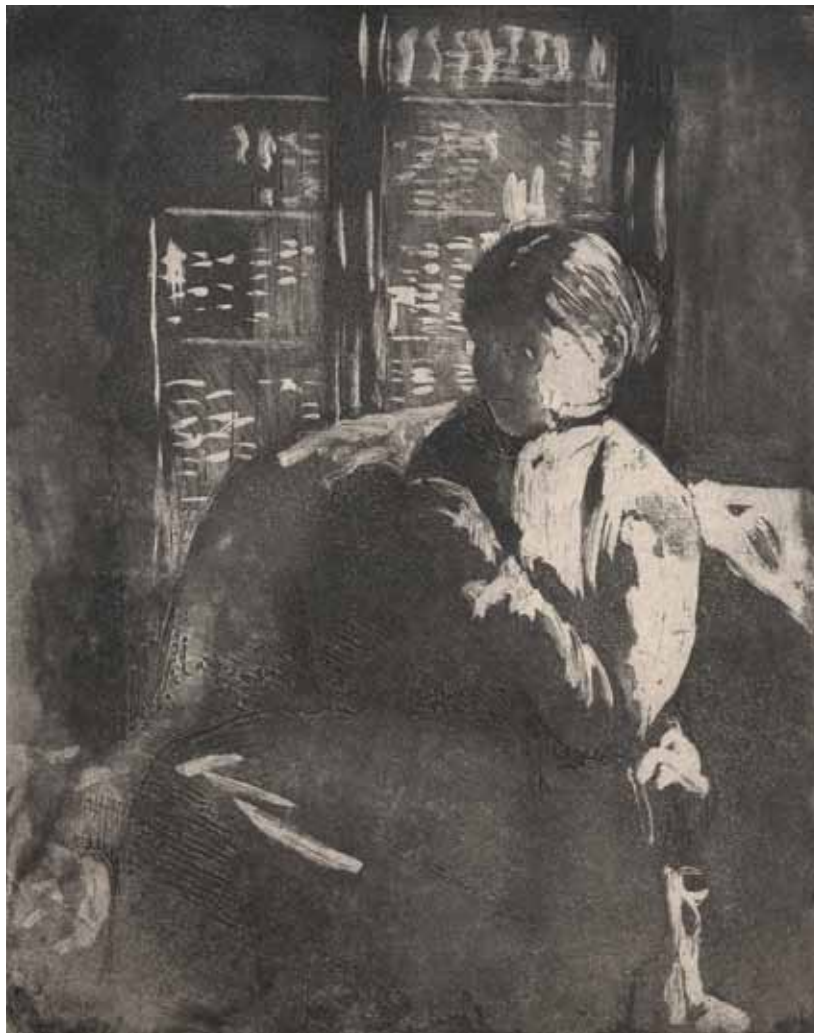
workshop, learn how to guide students to make and express meaning from visual sources. Use these resulting ideas as inspiration for personal reflection in various forms. Although English-Language Arts and Visual Arts concepts will be targeted, the broad topics explored in the workshop could apply to a wide range of grades and disciplines. Workshop registration includes parking. \$25, TRC Advantage members \$20.

Teacher Resource Center The Connie Towson Ford Teacher Resource Center is now open for business! Visit the TRC to access lesson plans, books, and other resources to support your curriculum. Thematic teaching kits are also available for TRC Advantage members to check out. Drop in Wednesdays and Fridays 3:00–5:00, or make an appointment by contacting Dale Hilton, dhilton@clevelandart.org or 216-707-2491, or Hajnal Eppley, heppley@clevelandart.org or 216-707-6811.

Teacher Resource Center Advantage membership lets you check out thematic teaching kits, receive discounts on workshops, create a customized curriculum plan for your classroom, and more. Individual and school benefit levels available. Contact Dale Hilton, dhilton@clevelandart.org or 216-707-2491, or Hajnal Eppley, heppley@clevelandart.org or 216-707-6811.

Art to Go See and touch amazing works of art up to 4,000 years old as museum staff and trained volunteers come to you with objects from the education collection. Hands-on interactive presentations are 40–60 minutes long and scheduled Monday through Thursday, 9:00–2:30. Evening presentations are available on Wednesdays. Preschool presentations are available on Fridays. Topics and registration information are at ClevelandArt.org. Contact Karen Levinsky for more information at 216-707-2467.

Knitting in the Library c. 1881.
Mary Cassatt
(American, 1844–1926). Soft-ground etching and aquatint. Dudley P. Allen Fund 1988.36



INGALLS LIBRARY

Art & Fiction Book Club: Mary Cassatt: A Life by Nancy Mowll Mathews
3 Wednesdays, November 7, 14, 28, 1:30–2:45. The American-born Mary Cassatt (1844–1926) spent most of her career working in Paris where she became a member of the Impressionist circle. This impeccably written biography chronicles her personal life and artistic relationships with American and Parisian avant-garde colleagues. The *Christian Science Monitor* called the book “a superb piece of scholarship.” \$50, CMA members \$40.

Ongoing Book Sale Every month a new selection of books is located on the shelves opposite the recent acquisition area. Books are changed at the beginning of each month, with deeper discounts each week.

Library Program Tickets Call 1-888-CMA-0033 or visit www.clevelandart.org/tickets for tickets to programs. For specific questions regarding library programs, please call the reference desk at 216-707-2530.



WINTER LIGHTS LANTERN FESTIVAL AND HOLIDAY CIRCLEFEST

WINTER LIGHTS LANTERN FESTIVAL

See lanterns by Lake Erie College students and other lantern displays inside the museum and *Environment of Lights* artist installations on Wade Oval, on view from Friday evening, November 30 through Christmas. Special lantern activities are part of Holiday CircleFest on December 2. See ClevelandArt.org for details.

Lantern-making Workshops November 2-18, Fridays, 6:00-8:30 (tin) and Sundays, 2:00-4:30 (red twig dogwood). Community Arts Artistic Director Robin VanLear and her staff lead the workshop series. Attend as many sessions as needed. Most styles take multiple sessions to complete. Individuals \$50; families \$150 up to four people, \$25 each additional person; one lantern per person, \$25 each additional lantern. Children under 15 must register and attend with someone older. To register or for more information call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Volunteers We need your help during Holiday CircleFest. Call Liz Pim in the volunteer office at 216-707-2593.

HOLIDAY CIRCLEFEST

Sunday, December 2, 1:00-5:30, lantern procession at 5:30. The museum joins two dozen neighboring institutions for Holiday CircleFest, University Circle's annual open house. Lantern displays, workshops, and much more, culminating in a procession into and around Wade Oval. See ClevelandArt.org for updated listings. For questions, call 216-707-2483 or e-mail commartsinfo@clevelandart.org.

Wari Art Cart 1:00-3:00

Wanna Be in Pictures? 1:00-3:00

Picture yourself in CMA works of art using distance learning technology.

Highlights Tours 1:30 and 3:30

Lecture 2:00 *Peruvian Feather Arts*, Heidi King

Do the Jitterbug! 2:00-3:00 Dance and celebrate the William H. Johnson show with instructor Valerie Salstrom.

Lantern-making Workshop 2:00-4:30 Make a lantern for the procession.

Music 3:00 *Hathaway Brown Choirs* 4:00 *The Progeny*

Food and Shopping All afternoon
Lantern Procession 5:30 Led by guest lantern artists, giant puppets, and *Environment of Lights* dancers

COMMUNITY ARTS AROUND TOWN

Art Crew Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$50/hour with a two-hour minimum for each character and handler. Contact Gail Trembly at 216-707-2487 or commartsinfo@clevelandart.org.

COMING UP

The Power of Words: Celebrating the Life of Dr. Martin Luther King Jr. Monday, January 21, 11:00-4:00. Visitors of all ages are invited to participate in a day filled with activities honoring the life and legacy of Dr. Martin Luther King Jr. Enjoy hands-on family art projects, live musical performances, movement activities, an open mic poetry slam for students in grades 5-12, short talks and an award-winning storyteller in the galleries, the museum's Art Cart, and experience the power of words through an interactive word wall in the new atrium. Don't miss this opportunity to honor Dr. King in the museum's new community spaces. Free to all!

WINTER ART CLASSES FOR CHILDREN AND TEENS

Kids Registration

216-421-7350 or in person. More information: familyyouthinfo@clevelandart.org or 216-707-2182.

Adult Registration

216-421-7350 or in person. More information: adultstudios@clevelandart.org or 216-707-2487. Supply lists available at the ticket center.

Cancellation

Policy Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

PRESCHOOLERS

My Very First Art Class

January Sessions: 4 Fridays, January 4–25, 10:00–10:45 (ages 1½–2½); 4 Fridays, January 4–25, 11:15–12:00 (ages 2½–4½)

February Sessions: 4 Fridays, February 1–22, 10:00–10:45 (ages 1½–2½); 4 Fridays, February 1–22, 11:15–12:00 (ages 2½–4½)

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. January topics: *Big/Little, Winter, Animals, and Build It*. February: *Cities, Hearts, Then What Happened?*, and *Dance*. Priority registration for members begins December 1; general registration December 16. One adult/child pair \$65, CMA family members \$55. Limit 9 adult/child pairs.

CHILDREN AND TEENS

6 Saturdays, January 19–February 23, mornings 10:00–11:30 or afternoons 1:00–2:30. Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class visits our galleries every week for inspiration, then experiments with different techniques.

ART TOGETHER

Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Each workshop is a unique hands-on experience that links art-making to one of our special exhibitions. Visits to special exhibitions inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make Art Together. Each adult/child pair \$36, CMA members \$30; each additional person \$5.

William H. Johnson: An American Modern Printmaking Workshop Sunday, November 18, 1:00–3:30. William H. Johnson's art is bold and direct with an emphasis on geometric and abstract shapes and stories of the

Art for Parent and Child (age 3) Mornings ONLY. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Shapes (ages 4–5) Discover geometric and organic shapes in our galleries. Back in the classroom, we make shapes from paper, fabric, paint, and who knows what else?

Buzz, Flutter, Slither, and Claw (ages 5–6) Find animals, birds, and bugs in our galleries and then create these creatures out of all kinds of art materials.

Art Experiments (ages 6–8) Artists learn by experimenting with lots of different materials. We look at examples in our galleries and then practice with metal foil, various kinds of paint, papier maché, and other media.

Time Travelers (ages 8–10) Travel the world through our galleries and visit Egypt and Greece, the Middle Ages, and the Americas. What was different? What's the same? After our travels we make our own art from fabric, paint, clay, and other materials.

Modern Visions (ages 10–12) We'll focus on the modern aspects of art—from the Jazz Age to today. Our lives and culture have changed, and art has changed with them. We paint, weave, draw, construct, and cast.

American experience. We visit the exhibition and then experiment with screen printing and relief prints to tell our own stories. Best for 2nd graders and up. Members register starting October 1, nonmembers October 15.

Mary Cassatt and the Feminine Ideal in 19th-Century Paris Sunday, December 9, 1:00–3:00. Girl power! Who do you want to be when you grow up? Women have always been an inspiration and popular subject for artists. In this workshop, we'll look at how Mary Cassatt and her fellow Impressionists saw women during their time and then turn the mirror on ourselves. Pastels, decorative papers, and more will be turned into collages describing ourselves in this feminine-focused class. Best for 1st graders and up. Members

Teen Drawing Workshop (ages 13–17) Afternoons ONLY. Teens use perspective, contour, and shading to create expressive drawings and linear experiments. The class learns from observation in the galleries as well as exercises in the classroom.

Claymation: Bring Art to Life! (ages 11 and up) Mornings ONLY. Create characters from armatures and polymer clay to populate and bring CMA images to life. Write your own story with these images as the stage, and then utilize still cameras with our editing equipment to produce stop-motion animation shorts. Limit 10.

FEES AND REGISTRATION

Most classes \$72, CMA family members \$60. Parent and Child \$85/\$72. Claymation \$150/\$125. Registration for all studios is on a first-come, first-served basis. Museum members have priority registration starting December 1; general registration December 16. \$10 late fee per order beginning one week before class starts.

SAVE THE DATES!

Spring Session 6 Saturdays, March 16–April 27 (no class March 30), morning or afternoon.

Summer Sessions 4 Saturdays July 6–27, morning or afternoon; 8 weekdays, Tuesdays and Thursdays, July 2–30, morning or afternoon.

register starting November 1, nonmembers November 15.

Think Outside the Box with Fred

Wilson Sunday, January 27, 1:00–3:30. This workshop allows families to explore the museum's special exhibition by Fred Wilson and create an installation of their own. Wilson is a contemporary artist who takes familiar objects and, by their placement and grouping, invites us to find new meanings. We supply the building materials and a dose of inspiration and you decide on their arrangement. Members register starting December 1, nonmembers December 15.

Learn from artists in informal studios with individual attention.

Traditional Portrait Painting in Oil

8 Sundays, January 6–February 24, 1:00–3:30. Discover the joy of portrait painting in oil in the tradition passed down from the masters. Follow a step-by-step process and learn about materials, blocking in, color mixing, and brushwork. Copy from a painting of your choice for four weeks and then work from a model for the last sessions. Classes begin with a demonstration, then students receive individual instruction as they work. Beginners to advanced. Instructor: Jeremy Tugeau. \$200, CMA members \$164 (price includes model fee).

Painting for Beginners, Oil and Acrylic

8 Tuesdays, January 8–February 26, 10:00–12:30. Balance and contrast color, tonal relationships, pattern, texture, and form while building confidence with brushwork. Use of warm and cool colors, wet-into-wet blending, glazing, color mixing, and palette organization will be the knowledge base for the beginner. Instructor: Susan Gray Bé. \$180, CMA members \$144. Bring your own supplies or buy from instructor for \$80.

Drawing in the Galleries 8 Wednesdays, January 9–February 27, 10:00–12:30 or 6:00–8:30. Sculpture and paintings throughout the museum inspire drawing in charcoal and pencils,



including colored conté pencil. All skill levels welcome. High school students needing observation work for college admission are always welcome. Instructor: Susan Gray Bé. \$190, CMA members \$154. All supplies provided.

Printmaking 8 Wednesdays, January 9–February 27, 12:30–3:00. This hands-on class for beginning and intermediate students explores masterful craft techniques with a classic printing press. Students explore the museum as inspiration for linoleum, drypoint, monoprint, and silkscreen techniques. Instructor: Cliff Novak. \$180, CMA members \$144.

Composition in Oil 8 Fridays, January 11–March 1, 10:00–12:30 or 6:00–8:30. Refine compositions with contrasting color, pattern, texture, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-into-wet blending, and glazing. Geared to all levels. Beginners and high school students needing observation work are always welcome. Instructor: Susan Gray Bé. \$200, CMA members \$164 (price includes model fee). Bring your own supplies or buy for \$80.

Introduction to Drawing 8 Fridays, January 11–March 1, 6:00–8:30. Here's a great place to start while building your confidence. Beginners learn simple yet effective drawing techniques using basic graphite and conté crayon on paper. Instructor: Darius Steward. \$190, CMA members \$154. Basic supplies provided.

Wednesday-Morning Watercolor 8 Wednesdays, January 23–March 13, 10:00–12:30. All levels welcome. Paper provided. Materials list discussed at first class for new students. Instructor: Jesse Rhinehart. \$190, CMA members \$154.

Watercolor in the Evening 8 Wednesdays, January 23–March 13, 6:00–8:30. All levels welcome. Paper provided. Materials list discussed at first class for new students. Instructor: Jesse Rhinehart. \$190, CMA members \$154.

Beginning Watercolor 8 Thursdays, January 24–March 14, 10:00–12:30. Geared to the beginner, but all levels welcome. Learn color mixing, paint application, and subject matter selection. Paper provided. Complete materials list given at first session. Instructor: Jesse Rhinehart. \$190, CMA members \$154.

Gestural Drawing in the Atrium and Galleries 4 Sundays, February 3–24, 12:30–3:00. Experience the brilliant light of the new atrium while drawing from a live model. Other afternoons will be spent in the galleries. Practice, expression, and technique equally encouraged. Quick poses in charcoal and conté followed by longer drawings in various dry media: charcoal, graphite pencil, and colored conté pencils. Instructor: Susan Gray Bé. \$95, CMA members \$85. Includes model fee for one session. All supplies provided.



New films from around the world—most exclusive Cleveland premieres and three older titles. All will show in the Morley Lecture Hall. Admission to each program is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. Books of ten vouchers can be purchased at the ticket center for \$70, CMA members \$60.



A Burning Hot Summer Fine film of a bad romance

A Burning Hot Summer Friday, November 2, 7:00. Sunday, November 4, 1:30. Directed by Philippe Garrel. With Louis Garrel and Monica Bellucci. A troubled marriage between a painter and a movie star reaches the breaking point during a tense Roman holiday. Music by John Cale. "A bad romance of the highest order" —*Time Out New York*. Cleveland theatrical premiere. (France/Italy, 2011, subtitles, 95 min.)

Extraterrestrial Wednesday, November 7, 7:00. Directed by Nacho Vigalondo. In the new sci-fi comedy from the director of *Timecrimes*, two young people wake up after a one-night stand to discover a spaceship looming outside. "An exceptional and traditional romantic comedy . . . set during an alien invasion" —*Slant*. Cleveland theatrical premiere. (Spain, 2011, subtitles, 93 min.)

Union Square Friday, November 9, 7:00. Sunday, November 11, 1:30. Directed by Nancy Savoca. With Mira Sorvino and Tammy Blanchard. In the long-awaited new film from the director of *Household Saints* and *Dogfight*, a betrothed woman is surprised by a visit from her loud, uncouth sister.

"Has a lively, nervous energy and an expansive sympathy for the mismatched women at its heart" —*New York Times*. Cleveland theatrical premiere. (USA, 2011, 80 min.)

Deconstructing Dad: The Music, Machines and Mystery of Raymond Scott Wednesday, November 14, 7:00. Directed by Stanley Warnow. With John Williams, Mark Mothersbaugh, DJ Spooky, et al. Raymond Scott (1908–1994), an influential inventor-genius who was at various times a bandleader, composer, TV host, and electronic music pioneer, is profiled by his son in this fascinating new movie. "A son's attempt to forge a posthumous bond with an elusive parent" —*New York Times*. Cleveland theatrical premiere. (USA, 2010, 100 min.)

Mosquita y Mari Friday, November 16, 7:00. Sunday, November 18, 1:30. Directed by Aurora Guerrero. This touching coming-of-age story tells of two very different East LA Latina teens—a straight-A student and a tough new girl—who can't help falling in love with each other. "A tender and personal look into a first-crush" —*Hollywood Reporter*. Cleveland premiere. (USA, 2012, subtitles, 85 min.)

True Wolf Friday, November 23, 7:00. Sunday, November 25, 1:30. Directed by Rob Whitehair. This new documentary chronicles 16 years in a Montana couple's challenging "wolf-centered life" that began when they adopted a female wolf pup in 1994. Cleveland premiere. (USA, 2012, 76 min.)

Dreams of a Life Wednesday, November 28, 7:00. Directed by Carol Morley. How could a vivacious woman who was "very well liked" die alone in her apartment and not be missed or found for three years? This new film investigates the shocking true case of 38-year-old North Londoner Joyce Vincent, whose body was discovered in 2006, her TV still on. "Director Morley has at least restored something of



Mosquita y Mari East LA story

a soul to her subject" —*Time Out New York*. (UK/Ireland, 2011, 95 min.)

Planet of Snail Friday, November 30, 7:00. Sunday, December 2, 1:30. Directed by Yi Seung-jun. A deaf and blind South Korean poet lives a rich and joyous life with his devoted, disabled wife, with whom he communicates via finger taps. "A poetic meditation on refined sensory perception" —*New York Times*. "A perfect date movie" —*Time Out New York*. (Finland/Japan/South Korea, 2011, subtitles, 88 min.)

KATHRYN METZ INTRODUCES Dancing with the Incas and Carnival in Q'eros Wednesday, December 5, 6:45. Directed by John Cohen. Kathryn Metz of the Rock and Roll Hall of Fame & Museum, an expert in Peruvian music, introduces and answers questions after two classic music documentaries by Cohen, founding member of the New Lost City Ramblers. *Carnival in Q'eros* captures the never-before-seen Carnival celebrations of Indians high in the Peruvian Andes. *Dancing with the Incas* looks at Huayno music, the most popular music of the Andes. (USA, 1991–92, total 90 min.)

Meet the Fokkens Friday, December 7, 7:00. Sunday, December 9, 1:30. Directed by Gabrielle Provaas and Rob Schröder. Martine and Louise Fokkens, two 69-year-old identical twin sisters, have worked as prostitutes in Amsterdam's red-light district for almost 50 years. They recount their life story in this salty and surprisingly cheerful portrait. "Bounces along with defiant *joie de vivre*" —*Variety*. No one under 18 admitted! Cleveland premiere. (Netherlands, 2011, subtitles, 80 min.)

Red Hook Summer Wednesday, December 12, 6:45. Directed by Spike Lee. With Clarke Peters. Lee returns to Brooklyn in his new film about a

suburban African American teen who spends a life-changing summer with his devoutly religious grandfather in NYC. "A strong and provocative return to form . . . Essential viewing . . . One for the ages" *-Boxoffice*. (USA, 2012, 121 min.)

Side by Side Friday, December 14, 7:00. Sunday, December 16, 1:30. Directed by Christopher Kenneally. Keanu Reeves interviews famous



Red Hook Summer
Do the Religious
Thing

cinematographers and filmmakers (Danny Boyle, James Cameron, George Lucas, David Lynch, Christopher Nolan, Martin Scorsese, et al.) about the movie industry's transition from film to digital cinema. "A thorough analysis of what's very likely the most important cinematic development since the advent of sound" *-Hollywood Reporter*. Cleveland theatrical premiere. (USA, 2012, 99 min.)

Whispering Pages Wednesday, December 19, 7:00. Directed by Alexander Sokurov. Here's a new, definitive director's cut of one of the greatest films by the visionary director of *Russian Ark*. Set in a decaying 19th-century European city, the film is a poetic work based on motifs from Russian literature, especially Dostoevsky's *Crime and Punishment*. "[A] masterpiece" *-Film Comment*. Cleveland premiere. (Russia, 1994, subtitles, 77 min.)

It Is No Dream: The Life of Theodor Herzl Friday, December 21, 7:00. Sunday, December 23, 1:30. Directed by Richard Trank. Narrated by Ben Kingsley and Christoph Waltz. Documentary on Austro-Hungarian journalist Theodor Herzl (1860-1904), who laid the groundwork for the modern state of Israel 50 years before it was actually created. "Intelligent and well-produced" *-Film Threat*. Cleveland premiere. (USA, 2012, 97 min.)



HOLIDAY FILM FESTIVAL: A WEEK IN THE ANDES

Five classic films set in Peru and/or the Andes, shown in conjunction with the *Wari* exhibition. Unless noted, all will show in the Morley Lecture Hall and admission to each movie is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher. Books of ten vouchers can be purchased at the ticket center for \$70, CMA members \$60.

Aguirre, the Wrath of God Wednesday, December 26, 1:30. Directed by Werner Herzog. With Klaus Kinski. A megalomaniacal Spanish conquistador searches for El Dorado in this mesmerizing and visually stunning historical drama. Music by Popol Vuh. (W. Germany, 1972, subtitles, 94 min.)

Madeinusa Thursday, December 27, 1:30. Directed by Claudia Llosa. A 14-year-old Indian girl living in a Peruvian mountain village must fend off her father's lustful advances between 3:00 p.m. Good Friday and Easter morning—a period of time when villagers believe that sin does not exist. Named one of the "Key Latin American Films of the Decade" in the September 2010 *Sight & Sound* magazine. Adults only! (Peru/Spain, 2006, subtitles, 100 min.)

Secret of the Incas Friday, December 28, 1:30. Directed by Jerry Hopper. With Charlton Heston and Robert Young. Cited as a major inspiration for *Raiders of the Lost Ark*, this Peruvian-set drama follows a fedora-wearing



American adventurer as he tries to locate a powerful ancient Incan artifact before a rival treasure-hunter does. This was the first major Hollywood movie filmed at Machu Picchu. Print courtesy of the Academy Film Archive of the Academy of Motion Picture Arts and Sciences. (USA, 1954, 100 min.) Shown in the recital hall.

The Motorcycle Diaries Saturday, December 29, 1:30. Directed by Walter Salles. With Gael García Bernal. This acclaimed film re-creates a four-month, 5,000-mile motorcycle trip across South America that changed



The Motorcycle Diaries Che's ride

the life of 23-year-old Argentine medical student Ernesto Guevara de la Serna (later Che Guevara) in 1952. (Argentina/USA, 2004, subtitles, 126 min.)

Only Angels Have Wings Sunday, December 30, 1:30. Directed by Howard Hawks. With Cary Grant, Jean Arthur, and Rita Hayworth. This stirring adventure/romance focuses on a close-knit group of heroic mail pilots who risk their lives flying across the treacherous Andes in fog and blizzards. (USA, 1939, 121 min.)

Secret of the Incas Indy inspiration

VIVA! & GALA PERFORMING ARTS SERIES 2012-13

Pick up a season brochure for full details or visit us online to hear music samples, watch video, and read more at ClevelandArt.org/Performance

Jordi Savall & Hespèrion XXI Wednesday, November 7, 7:30. "A performer of genius" –*The New Yorker*. In celebration of the reinstallation of the Renaissance galleries (see page 13 for more information), Jordi Savall returns with his extraordinary ensemble Hespèrion XXI. Savall's solo program was a season highlight last year, and this expanded group of viol virtuosos will be a beautiful indulgence in the golden age of consort music before 1700. Director David Franklin joins Jordi Savall in a pre-concert talk at 6:15. \$34-\$54.

Chamber Music in the Galleries

Wednesdays, November 7 and December 5, 6:00. The museum's galleries come alive with the sound of chamber music with these free one-hour performances that highlight the extraordinary wealth of musical talent around University Circle. From string quartets to keyboardists to delightfully unexpected small ensembles, young artists from the Cleveland Institute of Music and the Case Western Reserve University early music program offer a wide range of repertoire. Programs announced the week of performance. Check the museum's Facebook page, Twitter, and web site for details.



COMING IN JANUARY

Kronos Quartet performs music of Serbian composer Aleksandra Vrebalov and others (Jan. 18); Wu Hsing-kuo delivers a one-man tour de force in **Contemporary Legend Theatre of Taiwan's** adaptation of *King Lear* (Jan. 25); "the world's reigning male chorus" (*New Yorker*) **Chanticleer** sings in the atrium (Jan. 30); free **chamber music** in the galleries (Jan. 2); and organist **James Feddeck** offers a free recital (Jan. 13).



PIANO COMPETITION SOLO ROUNDS

The Cleveland International Piano Competition (CIPC) will hold the solo rounds of the 2013 competition at the Cleveland Museum of Art next summer. The CIPC is a biennial, ten-day extravaganza celebrating the piano and those who dedicate their lives to mastering its art.

The move to the museum means that competition patrons will not only see performances in Gartner Auditorium, which is acoustically perfect for solo piano performances, but they will also enjoy all the amenities the museum offers, including multiple dining options, professional box office services, ample parking—and one of the world's great art collections.

Visit clevelandpiano.org for more information.



One Piano, Many Hands CIPC head Pierre van der Westhuizen and museum director David Franklin celebrate the announcement that Gartner Auditorium will host the competition's solo rounds next year.

TRANSFORMATION

Store, Café, and Atrium Open This

Fall The permanent restaurant and café and the new museum store open in the new west wing as part of the October 28 family festival.

Open Now: Ancient Art, African Art, Medieval European Art, European and American Art from 1600 to about 1900

The main floor of the 1916 building is open with European and American art from the 1600s into the 19th century. In 1916 level 1: ancient Near East, Greek, Roman, sub-Saharan African, Egyptian, and medieval art.

Coming Up The next new galleries to open will be in the west half of the lower level of the 1916 building, featuring late medieval, Renaissance, and Islamic art. Members preview days December 13–23. Public opening December 26.



MIX AT CMA

Free for Members Join us the first Friday night of each month for an ever-changing mix of art, music, and mingling. Sip a cocktail, check out the galleries with friends, take part in a collaborative art project, enjoy the view. \$12, CMA members free. Reservations recommended; call 216-421-7350 or visit ClevelandArt.org/Mix.

COMING UP

Masquerade Ball Extended hours: Friday, November 2, 5:00–11:00. Slip on a costume or mask inspired by the collection and celebrate with us in the new Ames Family Atrium. Full details at ClevelandArt.org from October 6.

Illumination Friday, December 7, 5:00–9:00. Full details at Clevelandart.org from November 3.

ANNUITANTS “TELL THEIR STORIES” ON WCLV FM/104.9

Read It Online!

Cleveland Art is available online at www.ClevelandArt.org/MembersOnly. Conserve paper, reduce costs, and access your issues anytime by signing up to receive your magazine electronically in Adobe Acrobat pdf format. To sign up, e-mail membership@clevelandart.org. Please recycle your printed magazine if you don't keep it forever.

Have you ever thought about establishing a charitable gift annuity (CGA) with the Cleveland Museum of Art? We are happy to report that many philanthropically minded individuals have done just that.

The first CGA was established at the museum in 1994. To date, 120 annuities have been established, in values ranging from \$10,000 to \$2.5 million. Several of our donors have multiple annuities with the museum—one couple has seven; another couple has six. The museum is exceedingly grateful to all its generous donors.

Why do people establish charitable gift annuities? The reasons are many, but most often cited is a love of their museum. You can obtain a better insight into these generous donors by “staying tuned” to WCLV FM/104.9. We asked some of our annuitants to record their personal stories of what motivated them to establish CGAs, and their statements are currently airing on the radio. Please listen to WCLV FM/104.9 to hear their heartfelt testimonials.

The museum requires a minimum gift of \$10,000 and a minimum age of 60 to establish a current CGA. Through a CGA, everyone benefits. The museum gets a gift, and you get guaranteed fixed payments for life, a charitable tax deduction, and tax savings; in many cases, the effective rate of return is higher than market rates.

We encourage you to call Kathy Branscomb, assistant director of planned giving, at 216-707-6808 to request a personal illustration to see if a CGA is the right type of gift for you. We would be honored to add your name to our wonderful list of annuitants.

MEMBERS

APPRECIATION WEEKEND

December 15 and 16 is Members Appreciation Weekend. Stop in anytime and enjoy:

Members lounge in the banquet hall with beverage, snack, and music

Preview and members tours of the new 1916 level 1 galleries



Preview of the new Gallery One interactive learning center (space limited)

Extra discount (25%) in the museum store

RENT A SPACE

Let us help you create memories with an event at the Cleveland Museum of Art. Find out more about reserving the museum's meeting and event spaces and our local and authentic menus from executive chef Douglas Katz by contacting the museum's new director of catering, Sherri Schultz, at 216-707-6834 or events@clevelandart.org.

NOVEMBER

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
				1 Member Registration Begins Art Together: Mary Cassatt R\$ Highlights Tour 1:30 Exhibition Tour 2:30 Wari	2 Highlights Tour 1:30 Exhibition Tour 2:30 Wari MIX at CMA 5:00-11:00 <i>Masquerade Ball</i> T Lantern Workshop 6:00-8:30 <i>Tin Lanterns</i> R\$ Film 7:00 <i>A Burning Hot Summer</i> \$	3 Highlights Tour 1:30 Lecture 2:00 <i>Pieter Hugo</i> Exhibition Tour 2:30 Wari
4 Highlights Tour 1:30 Film 1:30 <i>A Burning Hot Summer</i> \$ Lantern Workshop 2:00-4:30 <i>Red Twig Dogwood Lanterns</i> R\$ Lecture 2:00 <i>The Emergence of an Ancient Andean Empire</i> , Patrick Ryan Williams	5 Museum closed		7 Highlights Tour 1:30 Book Club Begins 1:30 <i>Mary Cassatt: A Life</i> Gallery Concert 6:00 <i>CLM young artists</i> Pre-concert talk 6:15 <i>Jordi Savall & David Franklin</i> Gallery Talk 6:30 <i>Coming Home</i> , Caroline Goesser Film 7:00 <i>Extraterrestrial</i> \$ Concert 7:30 <i>Jordi Savall & Hespèrion XXI</i> \$	8 Highlights Tour 1:30 Exhibition Tour 2:30 Wari	9 Highlights Tour 1:30 Exhibition Tour 2:30 Wari Lantern Workshop 6:00-8:30 <i>Tin Lanterns</i> R\$ Film 7:00 <i>Union Square</i> \$	10 Highlights Tour 1:30 Lecture and Workshop 2:00 <i>Khipu</i> , Dr. Carrie J. Brezine
11 Art Cart 1:00-3:00 Wari Film 1:30 <i>Union Square</i> \$ Highlights Tour 1:30 Lantern Workshop 2:00-4:30 <i>Red Twig Dogwood Lanterns</i> R\$ Exhibition Tour 2:30 Wari	12 Museum closed	13 Art in the Afternoon 1:15 R Highlights Tour 1:30 Exhibition Tour 2:30 Wari	14 Highlights Tour 1:30 Film 7:00 <i>Deconstructing Dad: The Music, Machines and Mystery of Raymond Scott</i> \$	15 General Registration Begins Art Together: Mary Cassatt R\$ Highlights Tour 1:30 Exhibition Tour 2:30 Wari	16 Highlights Tour 1:30 Exhibition Tour 2:30 Wari Lantern Workshop 6:00-8:30 <i>Tin Lanterns</i> R\$ Film 7:00 <i>Mosquita y Mari</i> \$	17 Highlights Tour 1:30 Exhibition Tour 2:30 Wari
18 Art Together 1:00-3:30 Printmaking workshop R\$ Film 1:30 <i>Mosquita y Mari</i> \$ Highlights Tour 1:30 Lantern Workshop 2:00-4:30 <i>Red Twig Dogwood Lanterns</i> R\$ Exhibition Tour 2:30 Wari	19 Museum closed	20 Highlights Tour 1:30 Exhibition Tour 2:30 Wari	21 Highlights Tour 1:30 Exhibition Tour 2:30 Wari	22 Museum closed <i>Thanksgiving</i>	23 Highlights Tour 1:30 Exhibition Tour 2:30 Wari Film 7:00 <i>True Wolf</i> \$	24 Highlights Tour 1:30 Exhibition Tour 2:30 Wari
25 Film 1:30 <i>True Wolf</i> \$ Highlights Tour 1:30 Exhibition Tour 2:30 Wari	26 Museum closed	27 Highlights Tour 1:30 Exhibition Tour 2:30 Wari	28 Highlights Tour 1:30 Exhibition Tour 7:00 Wari Lecture 7:00 <i>The Material Sublime</i> , Susan Bergh Film 7:00 <i>Dreams of a Life</i> \$	29 Highlights Tour 1:30 Exhibition Tour 2:30 Wari	30 Winter Lights Lantern Festival Begins <i>Environment of Lights</i> installation on Wade Oval; lantern displays Highlights Tour 1:30 Exhibition Tour 2:30 Wari Film 7:00 <i>Planet of Snail</i> \$	
ONLINE CALENDAR Sortable online calendar at ClevelandArt.org/calendar			Union Square Surprise visit from uncouth sister			

DECEMBER

SUN 10-5

MON closed

TUE 10-5

WED 10-9

THU 10-5

FRI 10-9

SAT 10-5

\$ Admission fee

R Reservation required

T Ticket required

M Members only

1

Members Registration Begins *Museum Art Classes* **RS**

Members Registration Begins *Art Together: Fred Wilson* **RS**

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

2

Holiday CircleFest
1:00-5:30 Music, food, shopping, and more

Art Cart 1:00-3:00
Wari

Film 1:30 *Planet of Snail* **\$**

Highlights Tours 1:30 and 3:30

Lecture 2:00 *Peruvian Feather Arts*, Heather King

Jitterbug Demo 2:00-3:00 Valerie Salstrom

Lantern Workshop 2:00-4:30

Lantern Procession 5:30

3

Museum closed



4

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

5

Highlights Tour 1:30

Gallery Concert 6:00
CIM young artists

Films 6:45 *Dancing with the Incas* and *Carnival in Q'eros* **\$**

Exhibition Tour 7:00
Wari

6

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

7

Andean Weaving Workshop Begins
9:30-5:00 Mary Frame **RS**

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

MIX at CMA 5:00-9:00
Illumination **T**

Film 7:00 *Meet the Fokkens* **\$**

8

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

9

Film 1:30 *Meet the Fokkens* **\$**

Art Together 1:00-3:00 *Mary Cassatt* **RS**

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

10

Museum closed

11

Art in the Afternoon 1:15 **R**

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

12

Highlights Tour 1:30

Film 6:45 *Red Hook Summer* **\$**

Exhibition Tour 7:00
Wari

13

Member Preview Days begin 1916 Level 1 galleries (through 12/23)

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

14

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

Film 7:00 *Side by Side* **\$**

15

Members Appreciation Weekend

General Registration Begins *Art Together: Fred Wilson* **RS**

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

16

Members Appreciation Weekend

General Registration Begins *Museum Art Classes* **RS**

Film 1:30 *Side by Side* **\$**

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

17

Museum closed

18

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

19

Highlights Tour 1:30

Film 7:00 *Whispering Pages* **\$**

Exhibition Tour 7:00
Wari

20

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

21

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

Film 7:00 *It Is No Dream: The Life of Theodor Herzl* **\$**

22

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

23

Film 1:30 *It Is No Dream: The Life of Theodor Herzl* **\$**

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

24

Museum closed

25

Museum closed

Christmas Day
Winter Lights Lantern Festival Ends

26

Film 1:30 *Aguirre, the Wrath of God* **\$**

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

27

Film 1:30 *Madeinusa* **\$**

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

28

Film 1:30 *Secret of the Incas* **\$**

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

29

Film 1:30 *The Motorcycle Diaries* **\$**

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

30

Film 1:30 *Only Angels Have Wings* **\$**

Highlights Tour 1:30

Exhibition Tour 2:30
Wari

31

Museum closed



Side by Side

Film vs. digital



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[membership@
clevelandart.org](mailto:membership@clevelandart.org)

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216-707-2333

Ingalls Library Hours

Tuesday–Friday
10:00–5:00
Wednesday to 7:30
through December 12
Closes at 5:00 on
Wednesday,
November 21

Reference desk:
216-707-2530

Parking Garage

0–30 minutes free;
\$6 for 30 minutes to
2 hours; then \$1 per
30 minutes to \$12
max. \$5 after 5:00



WARI
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WILLIAM H. JOHNSON
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1916 GALLERIES P. 12



PHILANTHROPY
P. 14



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FILM P. 30



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